

The Orthophonic Sound Box: Waiting to Play for You

Jim Buchanan

This article is directed more to those who have never heard or seen the Orthophonic Victrola. If anyone happens to fit into this category, all he has to do is listen for a few moments and be convinced that this was a system designed to reproduce music, and everything else that preceded it was merely a talking machine. For those who already own an Orthophonic Victrola, welcome to the growing number of collectors who now enjoy music, "...reproduced in a manner that leaves nothing else to be desired."

(Cont'd on p. 4)

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The 1976 **APM** Subscription Rate is \$7.00 a year. Any subscriber may have a free sample copy of **APM** sent to a friend if a first-class stamp is enclosed.



This is the 1977 Phonograph Centennial Calendar available from Charles Hummel, 61 Laurel Dr., Wayne, N.J. 07470.

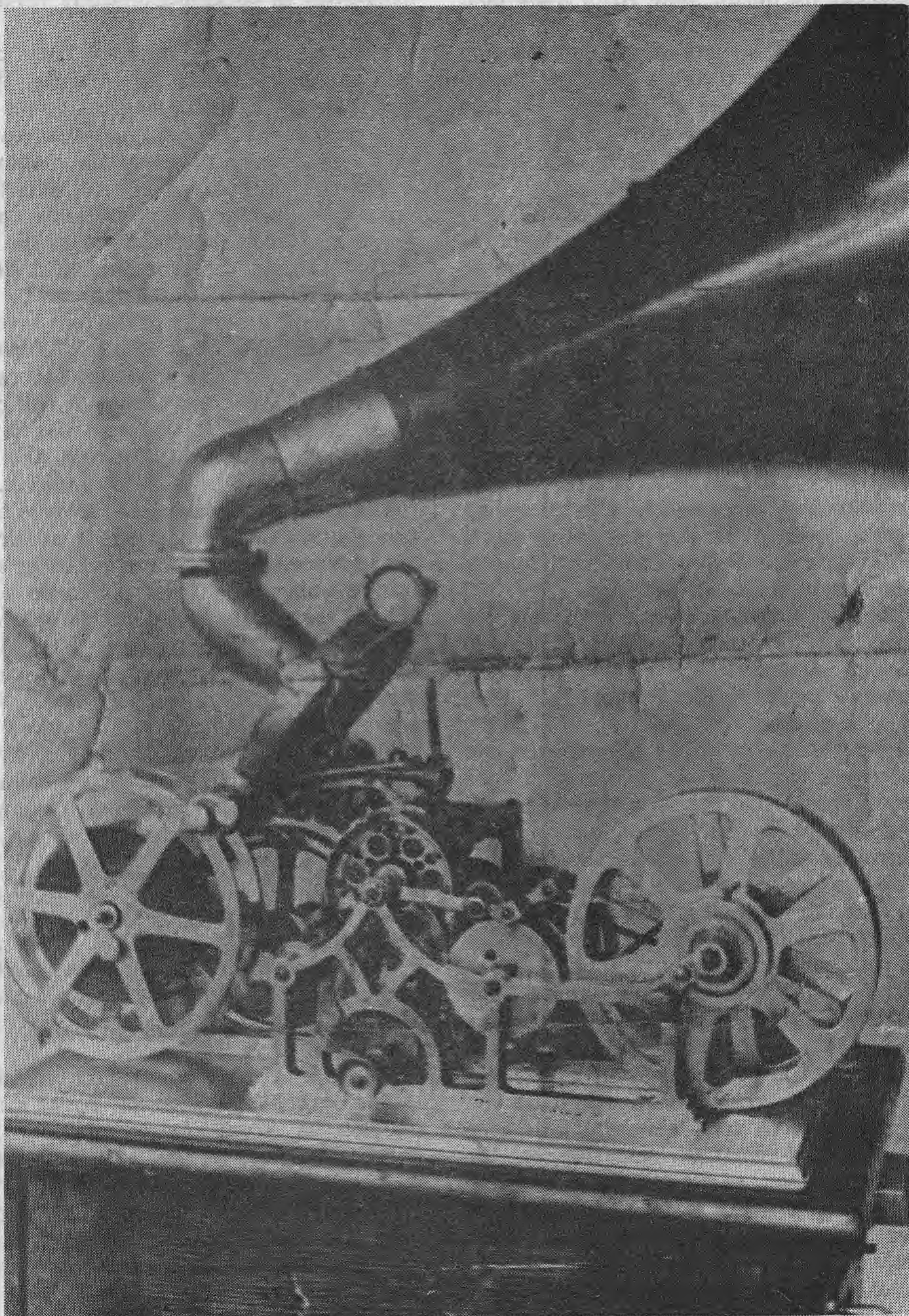
DEAR APM:

Question: I recently acquired this picture of an unusual phonograph apparently invented by F. C. Goodale. Could you tell me more about it?

F.S., Fort Dix, N.J.
 (See p. 3)

Answer: The unusual machine you describe had a stationary reproducer, was electrically driven, (but reproduced acoustically), and used a continuous series of sound tracks engraved into celluloid film. It was invented, as you indicate, by Franklin C. Goodale of Tacoma, Washington, who applied for a patent on June 26, 1908 and received No. 944,608 on December 28, 1909. Until you mailed the picture in, I did not know that this particular machine was ever manufactured, as far more patents are issued than ever see the light of day as commercial products. Apparently, Goodale formed his own company, the Goodale Phonograph Co. sometime in 1910 and planned on selling stock. But although the issue was capitalized at \$5,000,000, it does not seem that any were actually manufactured on a commercial basis.

The principle was not in itself a new one, although making a practical machine was somewhat remarkable. A similar device was patented by Frank Holman of Silverton, Ore. around the same time, and his device played for 56 minutes! Celluloid strips were also used in the Hiller/Becker talking clock of 1911 in Europe, and a later Filmon Phonograph made in Japan in the 1930's. In a sense, the first device of Edison's, pictured in the Nov. 17, 1877 issue of *Scientific American Magazine*, was also a continuous strip phonograph.



The only known model of the F. C. Goodale Strip Phonograph, ca. 1910 (See page 2).

(Cont'd from front page)

What is meant by a system to reproduce music? All Victrolas are made up of four major components: The Orthophonic Tone Chamber (or horn), Tone Arm, Tone box, and needle; Yes even the Victor needle plays an integral part in the reproduction of Orthophonic recordings. Its slow, gentle taper helps eliminate distortion in the upper frequency ranges. Most other needles, and needles that are made today, don't have this taper.

THE ORTHOPHONIC TONE CHAMBER was the greatest advancement in Victrola design since the introduction of the inside horn machine in 1906. The Orthophonic Tone Chamber is a folded, exponential horn extending 6 feet in length on the Credenza (model #8-30) and four feet on the smaller models. It has the capability of reproducing from 40 to 4,500 cycles, with a bass roll-off curve starting at about 400 cycles. This was one reason why the bass was increased in the recording process before 1931. You will notice this if you ever try to play back an Orthophonic recording on a modern machine.

There is nothing much to say about the TONE ARM except that its taper is scientifically designed to complement the constant taper of the Orthophonic Tone Chamber.

There is one point of interest though. There are two different methods of tone arm support. One is the system that was used almost exclusively on conventional Victrolas, where you have a bracket that comes up from behind the tone arm, with a pin that fits through it, and this pin rests in a pivot point in the tone arm. It's this pin that holds the tone arm in place.

The other system had three ball bearings that rested in a collar that fit in a groove that ran around the base of the tone arm. Another collar went over these ball bearings and was screwed in place and held up the tone arm. This system of tone arm support was far superior to the bracket method, as most of these brackets were made of white metal and deteriorate over a number of years. Both these methods were used indiscriminately by the Victor company on different models, and from year to year. So, if you're buying an Orthophonic Victrola and it has the bracket to hold up the tone arm, make sure it is in good condition, as it will be difficult to replace.

THE TONE BOX: First off; under no

circumstances, tamper with the tone box. There is no way of improving its tone quality, and tampering with it can be as dangerous as sticking a knitting needle in your ear.

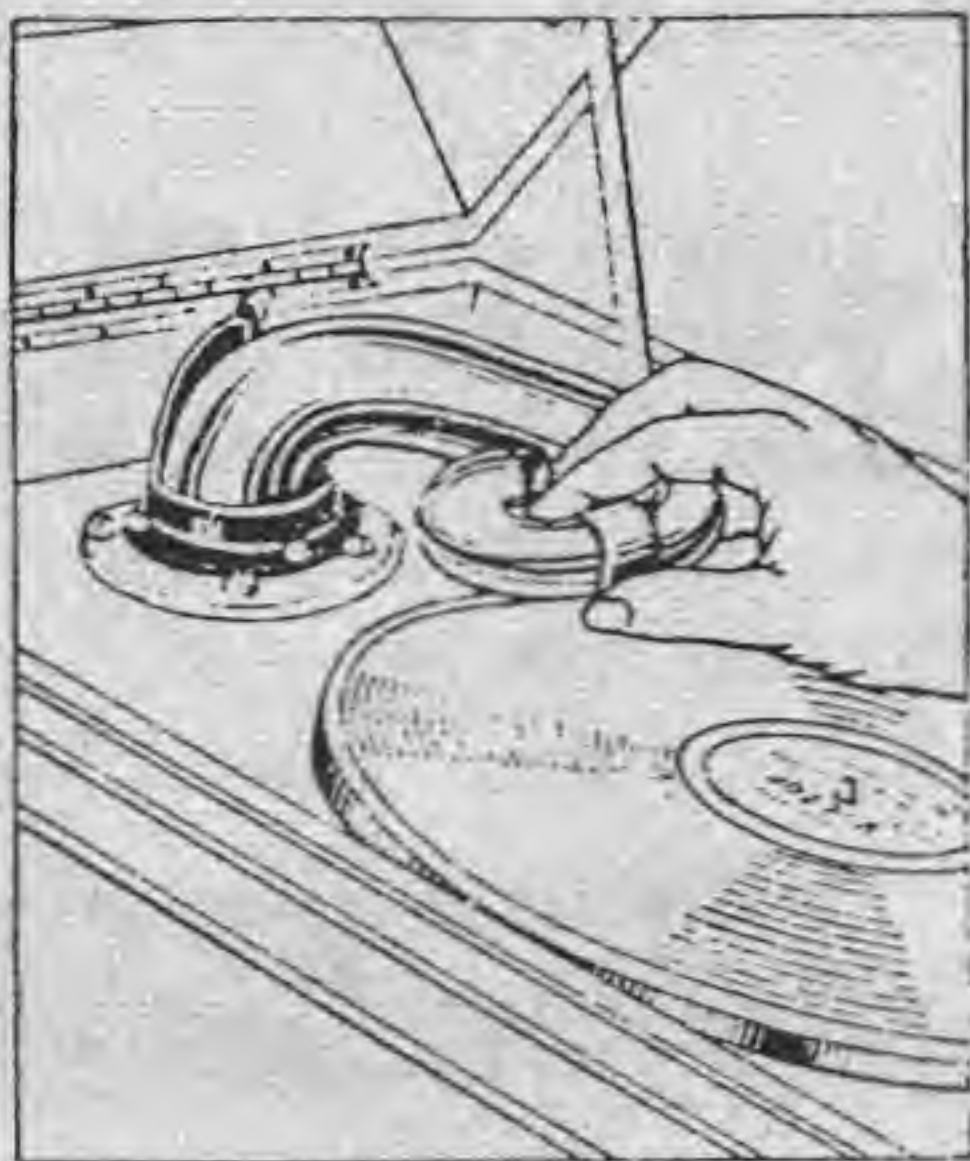
The diaphragm is stamped from paper thin aluminum and is very fragile, therefore it is very easily damaged. If your tone box has excessive rattling, chances are that a close examination of the diaphragm will show that it is cracked, and since there are no replacement parts available and no repair manual has surfaced yet, at the time of this writing, the tone box must be replaced. This can be expensive.

The needle assembly of the tone arm sits in ball bearings. This is what gives the Orthophonic Victrola its extended range. DO NOT oil these bearings as it will cause them to fall out! If the tone box is still causing excessive rattling and the diaphragm seems to be in good condition, and the lock nut on the damper screw is tight, probably one of the bearings is missing or out of place. This can be checked by carefully opening the access plates on either side of the needle arm. Do this only after all else has failed and DO NOT touch (except to tighten lock nut) the damper screw on the side of the tone box, as this will crack the diaphragm. This screw was originally intended to change the tone of the Victrola and to work as a damper to keep the needle arm from coming in contact with the outside shell of the tone box.

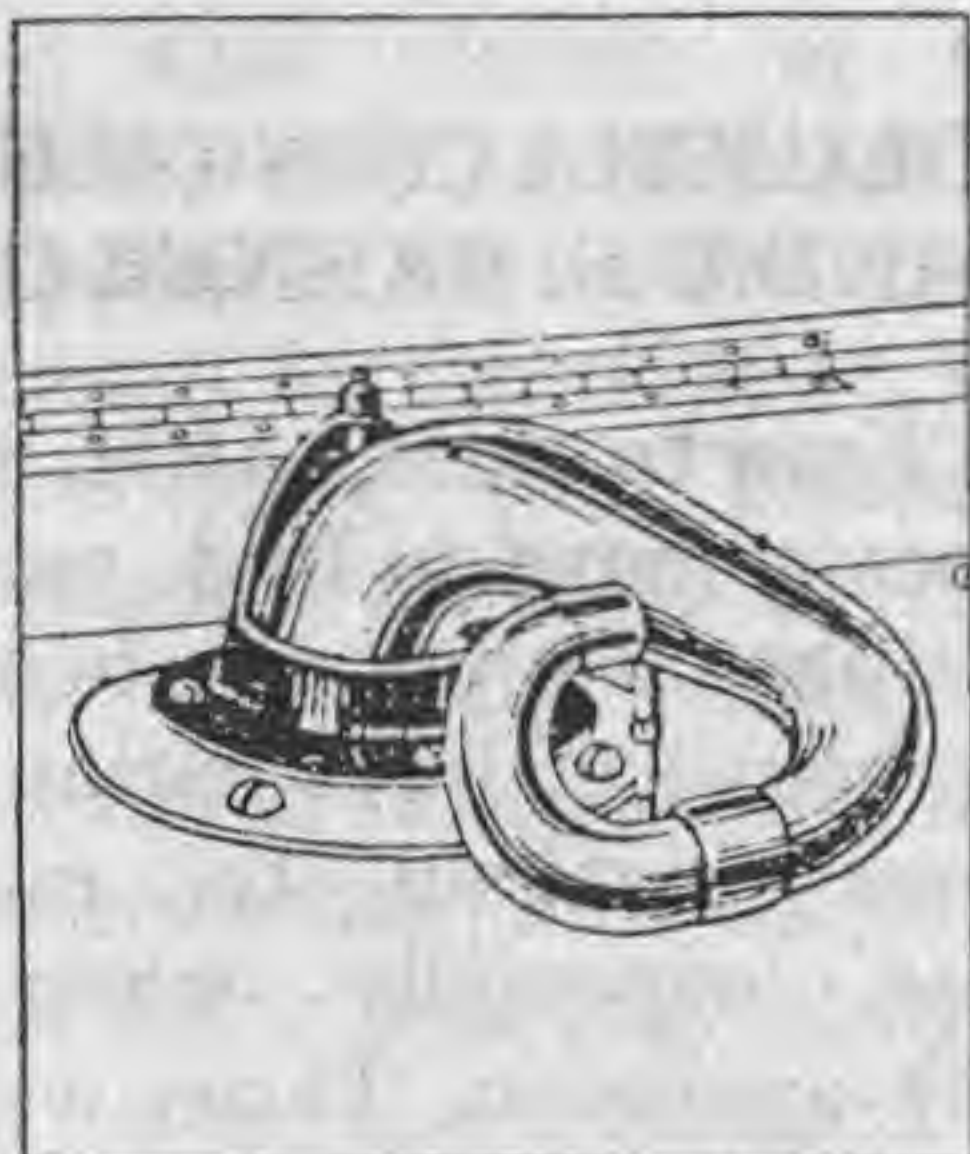
You can tell if your tone box is in good condition if you can play the Victrola with an Orthophonic record that is in good condition, with the lid opened, without too much distortion, and the sound emitting from the the tone box has a metallic bell-like quality.

Is it safe to play my priceless recordings on the Orthophonic Victrola? By all means, do not be afraid to enjoy this, your happiest of possessions, The Orthophonic Victrola. Not only will the Orthophonic Victrola reveal all the inner voicings of your Orthophonically recorded records, but they will add a new dimension to old acoustically recorded records as well.

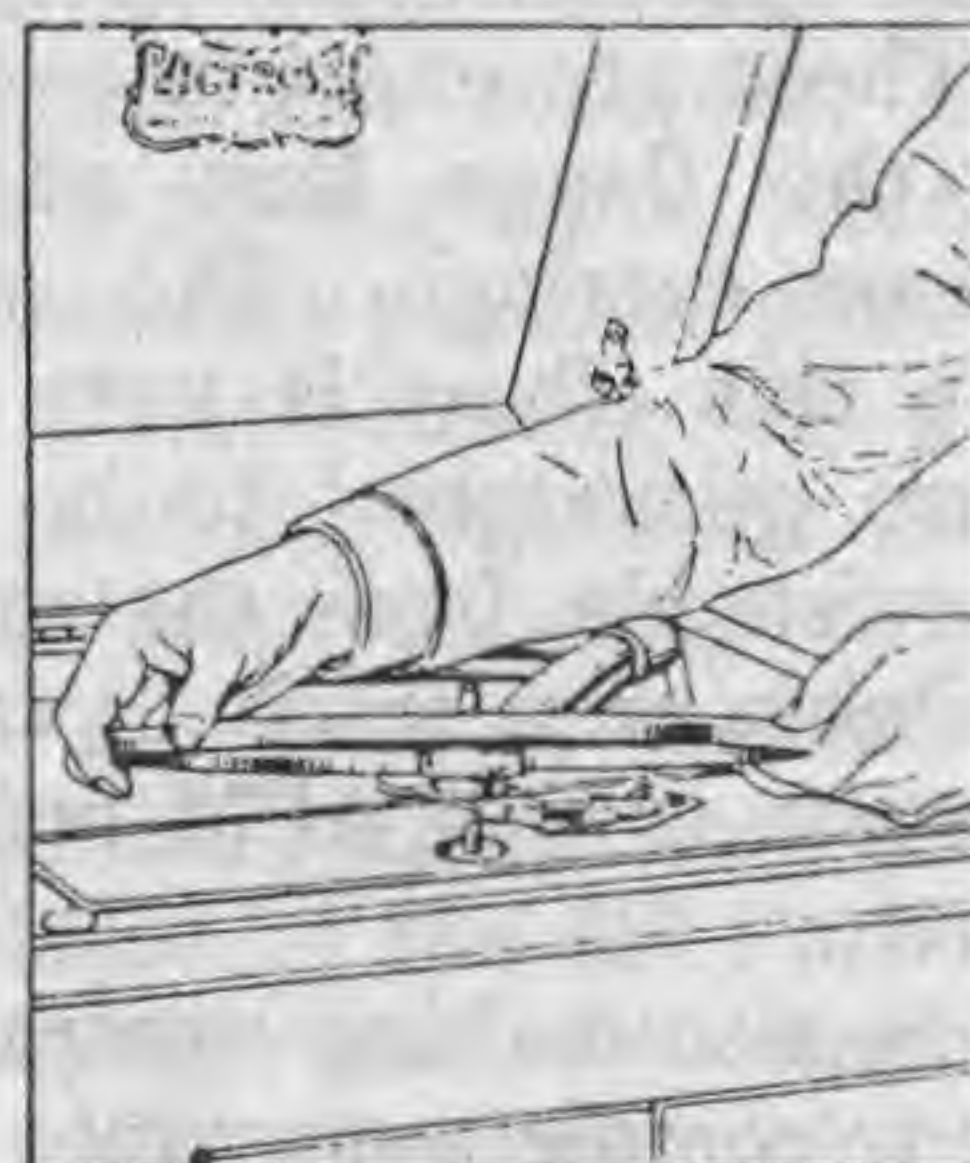
The composition of which most standard 78 R.P.M. recordings are made has abrasives in it to grind down the steel needle to the proper taper, instead of the needle grinding down the record. As a matter of fact, The Orthophonic Tone Box, tracking



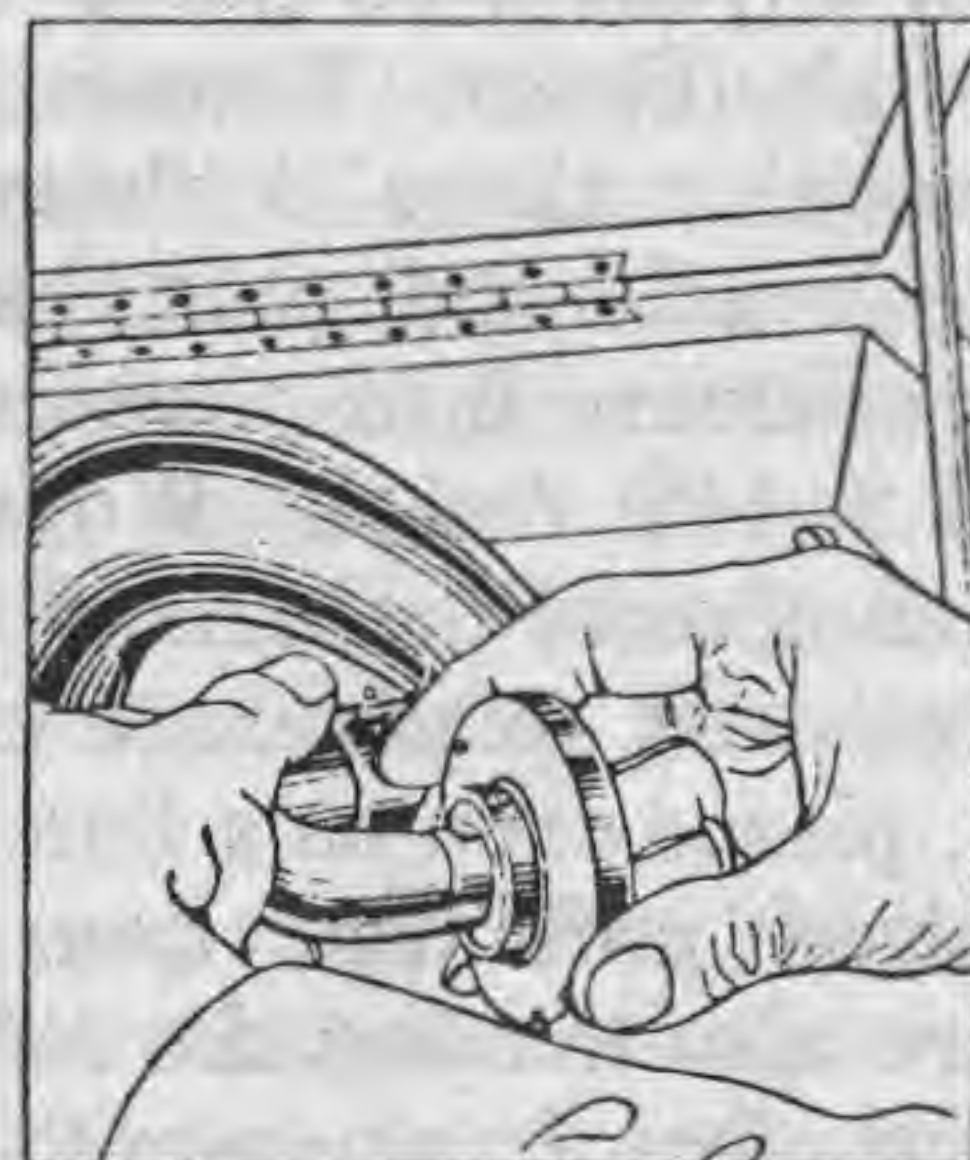
Swing Tube



Adjust Tube



Mount Turntable



Mount Sound Box

(1)—Unfasten the taper tube by removing the brace from the end of the sound box crook.

(2)—Swing the taper tube gently back and forth, between its stop limits. It should move freely without friction or binding, so that the needle will be permitted to pass easily over the record. Next see that the tube does not rattle on its bearings.

(3)—If the taper tube is too tight, or too loose, proper adjustment can be made as follows. Loosen (but do not remove) the set screw in the overhead taper tube support. If the taper tube is too tight, it will be found loose when the set screw is again tightened. If it is too loose, press down on the top of the shaft at the same time tightening the set screw.

(4)—Next see that the automatic brake lever is engaged with the trip post, attached to the taper tube. This can be done by pressing the brake lever down far enough to allow the end of the trip post to ride over one arm of the brake lever. After the trip post is in place between the two arms, allow the brake lever to spring

6

back into position. If the trip post is down too far to clear the brake lever, it can be raised by loosening the nut and screwing up the trip post. Pull the brake hand lever toward the front of the instrument. On instruments having only a hand operated brake, pull the brake hand lever toward the front of the instrument.

at 151 grams with a steel needle, causes less wear and tear on your records than the so called permanent sapphire stylus of a couple of decades later, tracking at 15 grams!

Because of this grinding effect on the needle and the tracking force of the tone box, it is very important to change the needle every few plays, if not more so. Also, try not to use the Tungs-Tone Stylus, unless you're entertaining or it is inconvenient to change the needle, as they have the tendency to be hard on records.

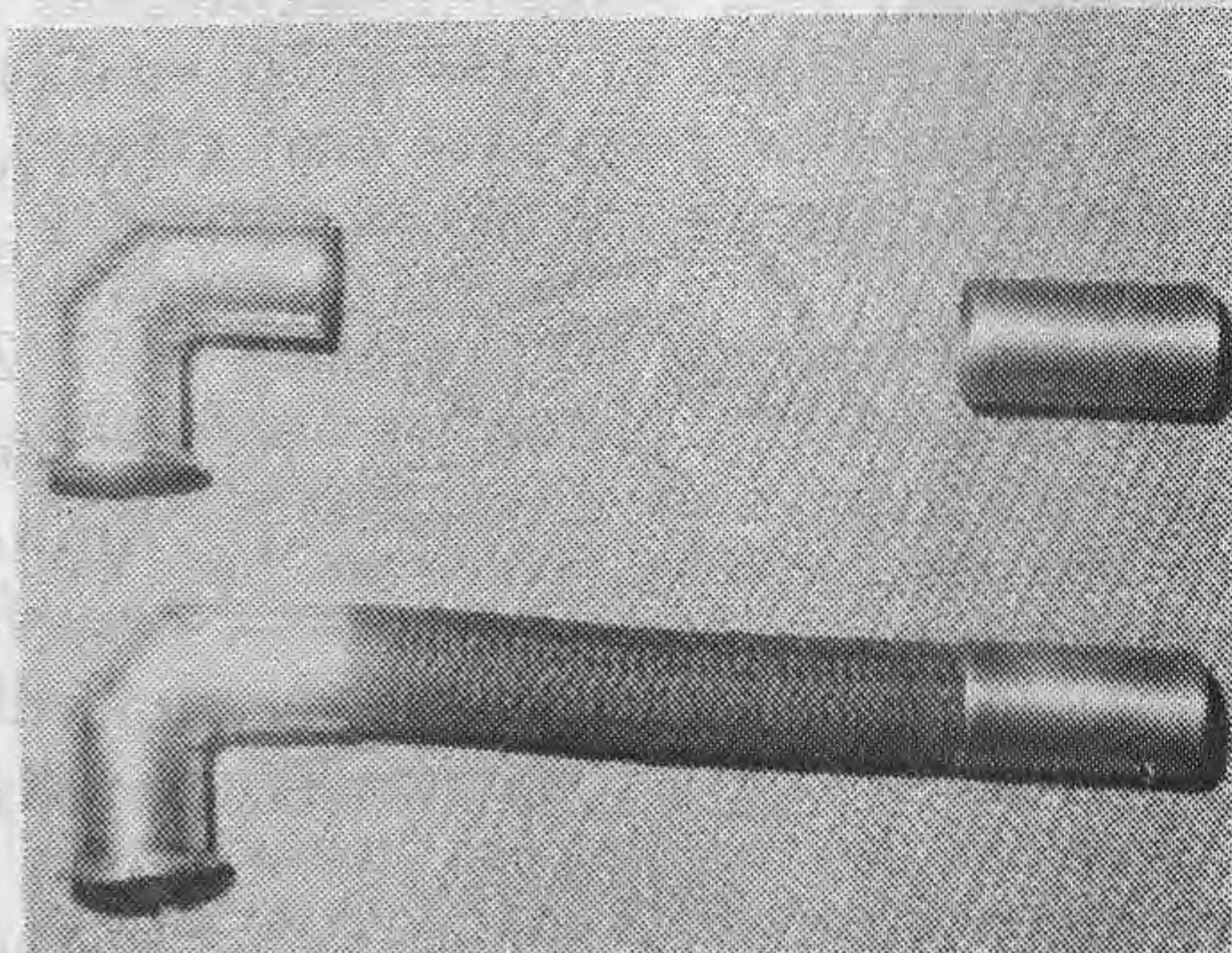
There are two companies, today, making steel phonograph needles, Recoton and Woolworths. I recommend the Woolworths needle, as it is made from a high grade, carbon steel and is ground to a point bearing of .003 inch. The Recoton needle of today is advertised as, "Ideal for Kiddie Phonographs." This needle is ground to a point bearing of .002 inch (All groove needle). These not only track 78 R.P.M. records poorly, but you should see what they do to Long Playing records. There was a time when Recoton manufactured a needle superior to Victor's.

The next time you're in one of the larger Woolworth stores, ask the buyer in the record department if they carry steel needles, and if not ask "Why not?", because they are available in Philadelphia. Collectors must make their presence known.

For more information on the Orthophonic Victrola, see *APM* for October, 1973. If you have any comments, questions or other information relating to the Orthophonic Victrola, please feel free to write to me at 1046 Wagner Ave. Philadelphia, Pa. 19141.

APM TO HANDLE GAISBERG BOOK

Readers will be glad to know that the hard-to-get book by phonograph pioneer Fred Gaisberg will soon be available through *APM*. Entitled *The Music Goes Round*, it covers the early days of the recording industry seen through the eyes of the man who first recorded Caruso, *against* his company's orders. Bound in hard covers, with a number of illustrations, it belongs in every serious collector's library. The price for non-subscribers is \$20. and for subscribers, only \$18. Please add 50¢ for postage. However, do not send any money now. If you wish to reserve a copy, just drop us a line and you will be notified.



COLUMBIA COIN-OP ELBOWS AND U.S. BANNER GEARS

From time to time, *APM* readers write in to locate hard-to-find parts for their phonographs. We try our best to act as a clearing house of information, but we are sometimes inspired to make a part ourselves, especially when it is not generally available. Thus, we are glad to announce that *APM* has made up a limited number of elbows and brass sleeves for the Columbia Type BS Coin-operated Graphophone. These are exact in every way, and include the flange that slips over the reproducer carriage. The angle of the bends in this elbow is very critical, and these are guaranteed to be precise and indistinguishable from the original. They are available on a trade or cash basis, so please write or call *APM* before they are sold out.

APM is also making several other parts in order to complete machines in its display collection. To make these more economical, several are being made and will be available to subscribers on a limited basis. For example, anyone who has a U.S. cylinder phonograph (Opera, Banner, Banner, Jr) will know that there is always a problem with the handle and gear that moves the two reproducers into position, since it is made of "white metal." We are making a limited number of these handles and gears, and if you wish to purchase one (a perfect replica), please drop us a line. No payment is required until the item is finished.

We are also making the long adjustable tone-arms for front-mount Zonophones, complete with pivot, arm, collar, etc. These also will be perfect replicas. If you would like one, please let us know, and one will be reserved for you. Send no money now!

A LETTER FROM JIM WALSH

Dear Allen: When I was reading the lead article in the May, 1976 issue of APM, I thought it was to be revealed that the phonograph presented to the Sultana of Sulu was the one shown on the cover between the Filipino and the American officer. If it had turned out that way, it might have helped clarify a puzzle that has long engrossed me at odd moments, but it didn't, and so the puzzle remains a puzzle.

The question I am concerned with is what sort of skullduggery went into the production of this picture of Filipino, talking machine, and American officer? This picture appeared in the Victor monthly record supplement for April, 1914, with the caption "Introducing the Victor to a Filipino." It doesn't seem to me that the Victor shown, especially with that odd horn, was current in 1914 [*but see how late horn Victors were made, Jim, on p. 2 of last issue*]. But the thing that has really baffled me is that in 1920, the Standard Talking Machine Company of 202 South Peoria St., Chicago (I doubt that it had any connection with the earlier firm selling Standard talking machines and records), issued a catalog of Pathe phonographs, which it was offering on a monthly payment plan. And on page 14 of that catalog is a photo purportedly showing this same American officer and Filipino listening to a table model Pathe! The pose of the two men is absolutely identical, except that the Victor has been replaced by the \$50 Pathe model. Pathe of course was not making this machine in 1914 when the picture was supposedly made. What do you suppose was going on that allowed two different companies to use the same photo six years apart?

Wasn't it Robert Feinstein who wrote of "Buster Brown's" Edison associations in the October, 1975 APM? It caused me to begin an article for you, entitled "Funny Paper Characters on Records." There is some surprising information about Outcault's own purchase of a talking machine for his own son!

Thank you very much, Jim, for your kind letter. The fate that met the now famous photo of the Filipino and the American was a common one in the early days of phonograph advertising. One is reminded of an etching of Edison demonstrating a North

American phonograph at the 1893 Columbian World's Fair which only 2 or 3 years later was published by Columbia showing him demonstrating one of their machines! Or how about the painting of the two monks drinking and carrying on? I have seen this, first with no phonograph at all, then a Columbia Graphophone, and even a Polyphone outfit. It was apparently fair game for advertisers to utilize good graphics by substituting their own product. I would be willing to bet that in most instances, the "loan" was not authorized. Actually, the story of Nipper shows something of the same impulse, as well as the famous painting by Massani of the old couple, which did not originally show an Edison phonograph.

We are looking forward to your article on Comic Characters and can report that one of our readers did find a talking machine in a Buster Brown strip. Howard Shirkey sent us a copy of the March 12, 1905 Comic Supplement of the Detroit Free Press, which showed Tige responding to a voice on a record and jumping down the horn of a front-mount machine. Needless to say, the dog was too much for the phonograph! □

MORE ON ALUMINUM DIAPHRAGMS

Tom Grattelo writes in to comment on the article on diaphragms in the June-July issue. "I note that the author thought that the aluminum diaphragms were used for a short time and then abandoned. I believe the aluminum ones were made much later, at the end, as when you ordered a replacement diaphragm from Clarence Ferguson or the Factory in the 40's and 50's, this was what you would get. They also made the aluminum in the larger size (N, etc.) but they had just the concentric circles, like the C reproducer. As you probably know, the Edison Factory still supplied the Dance Reproducer, the Edison, and the LP attachments and reproducer into the 50's, I believe for \$3.75, \$3.75, and \$6.25 respectively. Of course, this was a lot to pay for reproducers then as you could still get complete machines from auctions or second-hand stores for around \$2 or as much as \$5 for a Triumph with a cygnet horn! It's amazing what has happened in 30 years!" □

Emile Berliner: Maker of the Microphone by Frederick W. Wile, 353 pp.

The phonograph collector who has wished to read more about the inventors of their favorite devices have had an easy time with Edison and even Alexander Graham Bell. But where could one turn for the developer of the disc phonograph, Emile Berliner? Luckily, the long out-of-print biography of this early pioneer is once again available, in a sturdy hard bound edition.

Emil Berliner (he later changed the spelling to Emile) was born on May 20, 1851, a scant four years after Edison, in Hanover, Germany. His background was apparently middle-class (his father was a merchant), and he was graduated from a four-year program at the Samsonschule in Wolfenbittel at the age of 14. This was the extent of his formal education. He worked as a printer's devil and then as a dry goods clerk. Other than his excellent draftsmanship, no other talent had yet revealed itself. But fate intervened in the form of an old family friend who promised him a job in Washington, D.C., if he were to emigrate to America on the eve of the Franco-Prussian War.

Berliner's occupations in the U.S. ran from traveling salesman to dry goods clerk to laboratory assistant to Constantine Fahlberg, the discoverer of saccharin. The year 1876 found him back again in Washington on the eve of the invention of the telephone. He was inspired to his own amateur experiments with undulatory currents and he soon developed the basic principle of the carbon button microphone, a feat which thrust him into a protracted legal dispute with Edison. Wile's book details much of this early period, with side excursions in telegraphy and telephone matters, accompanied by over 30 illustrations. Berliner began a long association with the Bell Telephone Company, securing sufficient capital to continue his experiments. At the same time, he was introduced to the rough and tumble world of corporate finance, patent litigation, and the risks of competitive manufacturing.

Inspired by the Scott phonautograph then on display in Washington, Berliner installed a small laboratory in his own home and commenced research on the machine he would name and develop — the gramophone. By 1892, he had succeeded with the principle of stamping unlimited copies from a negative disc matrix -- something that eluded cylinder manufacturers until Lambert's work in 1900 and Edison's in 1902. Hand-wound models with 5" discs appeared as early as 1889 and spring-powered ones by 1896. The relationship between Berliner and Eldridge Johnson unfortunately receives scant attention. Berliner's activities in Canada in the talking machine field are also traced.

Wile also presents additional material on Berliner's other passions, among which was his campaign against the use of raw, unsterile milk, then a prime cause of infant mortality. Berliner was also fascinated with the development of radio, concert acoustics, and the establishment of a scholarship fund for educated women.

There are several appendices of patent material and speeches, as well as a general index. There is nothing on his work with the helicopter or the identity of the little girl who was always shown operating the gramophone so endearingly; it was Ray Wile, a frequent contributor to *APM* who identified her as Berliner's own daughter Hanna. The emphasis throughout is on Berliner as an individual, and should not be regarded as a guide book to the Berliner gramophones.

This volume is one of an extensive series on Telecommunications published by Arno Press (another book in the series is by Count du Moncel, entitled *The Telephone, the Microphone, and the Phonograph*). Though overly laudatory, it is still the only biography (originally written in 1926) of the famous inventor in existence. It is available in a handsome, extremely limited edition for the rather high price of \$21.00, either from your local bookstore or from *APM*. Next time perhaps, when you see the "Grammy Awards" on TV, you will think of the man who invented the gramophone.

RESEARCH IN PROGRESS

Compiling data on Emerson Picture Records, ca. 1921. Appreciate old lists, ads, or records themselves. Will share results of research. Tim Brooks, 1940 - 80th St., Jackson Heights, N.Y. 11370

Readers who are contemplating the restoration of their Automatic Orthophonics may wish to pool their need for parts, especially the reworking of the white metal gears. A. M. Sams, 8400 Chalons Ct., St. Louis, Mo. 63134, would like to hear from you in the hopes of having these parts made.

PHONOGRAPHS FOR SALE

Wizard cylinder phonograph, complete. Cherry case. Fine condition, will trade for coin-op cylinder phonograph. Arnold Levin, 2835 W. North Shore, Chicago, Ill. 60645. Or (312) 262-5965. (10-76)

Edison Concert, Columbia Symphonium, Victor VI, Victor School Model, Edison Opera, and 75 other phonographs, jukeboxes and advertising. First time offered. Send 25¢ for complete list. Oliphant, 5255 Allott Ave., Van Nuys, Calif. 91401. Or (213) 789-2339 evenings.

Rare French Columbia cylinder Graphophone, Type K, with interchangeable 2" and 3" mandrel, mint cond., with 2 horns, 2 reproducers, and 4 - 3" Salon cylinders. All orig. only \$450. for all. Howard Hazelcorn, 595 Grenville, Teaneck, N.J. 07666.

Disposing of remainder of my collection of phonographs, including absolutely mint "Banner" Edison Triumph, and Edison Triumph with O reproducer and mint Music Master oak cygnet horn. Call for quick deal. George Limnios, (212) 499-6522.

PHONOGRAPHS FOR SALE

Typo from last issue: Edisons and other phonos, F.O.B. Sidney, Mich. Frank B. Davis (616) 754-8912. (10-76)

Have quantity of Victor, Columbia, Cheney, Sonora, Edison and others in both table and upright model Victrolas. All are in excellent working order. Also have restored early 1930's radios in both cathedral and console models, some battery radios. Send SASE for free list. Will do restoration work for any one desiring same. Philip Guinan, RFD 1, Page Road, Hudson, N.H. 03051. Or (603) 883-8586. (1-77)

Columbia Model C, 20th Century type motor. Very good case and nickel plating, \$325. Bob Doran, Rt. 5, Box 5536, Poulsbo, Wash. 98370.

Early Victor portable in original suitcase, mint. Only \$25. Also have several mint albums of classical and operatic Red Seals. H. Sanborn, 97-28 123rd St., Richmond Hill, N.Y. 11419. Or (212) 441-9780.

Edison Diamond Disc phonograph, rare Model B-80, belt drive, oak cabinet, \$250. plus shipping. Victor advertising medallion, approx. 10" across with Nipper, orig. \$20. plus post. New machines always coming in. We buy and sell. **Antique Phonograph Shop**, 320 Jericho Turnpike, Floral Park, N.Y. 11001.

Victor R, E, and VV-VIA machines. Edison Amberola 30 oak table model (4-min.). Edison "Suitcase" Standard, 1898, Plate IV *Tinfoil to Stereo*. Edison Home, p. 67 *Tinfoil to Stereo*. Standard Disc phonos, TT, A and Harmony 12. Klingsor, Peter Pan camera phono. LeVelle Bobolink 12 child's console. Ken Hanson, 1214 Drew St., Clearwater, Fla. 33515. (10-76)

PHONOGRAPHS FOR SALE

100 PHONOGRAPHS - All makes, but have mostly Edison; 80 outside horn models; sold as lot only, \$20,000. Joe Weber, 604 Centre St., Ashland, Pa. 17921. Or (717) 875-4787. (1-77)

Reluctantly must sell my beautiful Victor Automatic Orthophonic, Model 10-50, complete but changer not working. Best offer. Dave Schultz, 763 Fairacres Ave., Westfield, N.J. 07090. (10-76)

PHONOGRAPHS WANTED

To complete display collection of Berliners: Berliner with side crank (U.S.), and lever-wind Berliner in metal case. Buy or trade. Allen Koenigsberg, 650 Ocean Ave. Brooklyn, N.Y. 11226.

Victor horn, Electrola 860 and 918. Horned Pathe, art-cased phonos. Cylinders or electric discs in quantity. T. Grattelo, 2818 Central Ave., Alameda, Calif. 94501.

Outside horn phonographs, any condition. 1920's radios, 1930's Philco cathedral radios and old amusement arcade machines. 78 rpm juke boxes. American Revival Co., 711 Cannery Row, Monterey, Cal 93940.

Original Edison tinfoil phonographs, any make or model. Top prices paid. Eastern Musical Antiques, P.O. Box 297, W. Orange, N.J. 07052. (8-77)

Outside horn Victors, rear-mount or front-mount. Describe and price. Bill Sorice, 16 Hilltop Drive, Manhasset, N.Y. 11030. (2-77)

Edison Opera in any condition. Please describe and price, with picture if possible. Don Mayer, 2604 Roseberry Ave., Victoria, B.C. V8R 3T7 Canada. Or (604) 595-4768. (10-76)

HELP: I NEED PARTS!

Front-mount brass horn for disc machine, with narrow elbow and lock screw. Buy or trade. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, N.Y. 11226.

Edison Music Master Horn, any restorable condition. Also Edison O reproducer and Standard 30" horn. Please describe and price. Don Mayer, 2604 Roseberry Ave., Victoria, B.C., Canada V8R 3T7. Or (604) 595-4768. (10-76)

Want 1911 Magnavox Electro Dynamic horn. Leads appreciated; thanks! Rob Rose, P.O. Box 501, Batavia, N.Y. 14020. (10-76)

Need mahogany Opera horn. Have nice Columbia BI disc machine for possible trade. Steven Hobbs, 1116 W. Morgan, Kokomo, Ind. 46901. (10-

Please help: I need an Edison wood cygnet horn, Starr lid 20½" wide x 22 5/8" deep, "Let Us Not Forget" Diamond Disc, 16" & 22" front mount Columbia horns with metal elbow, 14" aluminum Columbia horn for AZ, Victor MS base and motor, Standard X horn. Have parts to trade. C. Stewart, 900 Grandview Ave., Reno, Nev. 89503 Or (702) 747-1439. (10-76)

Need horn, horn support bracket, tone-arm and reproducer carriage for Columbia BG cylinder Graphophone. J. K. Bauriedel, 8300 Sawyer Brown Road, F 303, Nashville Tenn. 37221. (10-76)

Edisonic or Edison Dance Reproducer for Edison Laboratory Model. Edison lateral discs. Adaptor to play constant speed World Disc Records. Joe Pengelly, 36 Thorn Park, Mannamead, Plymouth, England.

Say you saw it in APM!

HELP: I NEED PARTS!

Motor, turntable & horns for Duplex. Edison Model M parts for coin-operated machine shown on page 114 of *Tinfoil to Stereo*. Have excellent case and would like to restore if possible. Cash or trade. Bob Doran, Rt. 5, Box 5536, Poulsbo, Wash. 98370.

Metal grease pan for first model Edison Gem. Buy or trade. Allen Koenigsberg, 650 Ocean Avenue, Brooklyn, N.Y. 11226.

Bettini reproducers, recorders, horns, records, etc. Will buy or trade machines. Have Victor VI and coin-ops available. C. P. Abbott, 12 Highfield, Terrace, N. Caldwell, N.J. 07006. (10-76)

Need parts and information dealing with Milwaukee Talking Machine - Model 15. Donna Junke, 40 Roosevelt Dr., Lockport, N.Y. 14094.

RECORDS FOR SALE

78 RPM RECORD LISTS! (1) Popular & Jazz, (2) Americana, (3) Classical, (4) Country-Western. State category. AUCTION ONLY. Write: S. A. Langkammerer, RECORD LISTS, 3238 Stoddard, San Bernardino, Calif. 92405. (8-77)

Highest bidder! Concert cylinder suitcase, with 12 wax 5" cylinders, good cond. Please enclose cashiers check and SASE with bid. Your check returned if unsuccessful. Thank you. Donald Wayne, 3018 Fernheath Lane Costa Mesa, Calif. 92626.

Have 7" early etched Zonophones, similar to Berliners. Will trade towards 5000 series Blue Amberol cylinders. Berliners, Aretinos, Leeds, 2-minute Indestructible cylinders, and 6" long Columbia cylinders. Russ Brunning, 4541 W. Altadena Ave., Glendale, Ariz. 85304.

RECORDS FOR SALE

Have several Columbia 20th Century cylinders, 6" long, some mildew, orig. containers, \$10 ea plus \$1 shipping via UPS. Or will trade for other brand cylinder containers. Allen Koenigsberg, (212) 941-6835.

RECORDS WANTED

Want Paul Whiteman 78's on Columbia (have Whiteman caricature on colored label). Send titles and price. Also 1925-1931 electric dance bands. Ron Hutchinson, 915 Village Dr., Avenel, N.J. 07001. (1-77)

Want to buy military and concert band records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. Frederick P. Williams, 8313 Shawnee St., Philadelphia, Pa. 19118. (6-77)

Need Blue Amberol records by Billy Jones and Ernest Hare. Also need 2-minute cylinders by Russell Hunting. Please quote condition, price, and number. Carlton Diefenthaler, Box 167, Stockbridge, Mich. 49285. (1-77)

For research purposes, could use some Blue Amberols numbered around 2425-2440. Appreciate any assistance. Ron Dethlefson, 3605 Xmas Tree Lane, Bakersfield, Calif. Cylinder records and/or boxes of "International Phonographic Language School." IPLS. Buy or trade. J. Perschbacher, 58 Baynton N.E., Grand Rapids, Mich. 49503.

Want Edison, Columbia, and other make wax cylinders. Zonophone, Berliner, Climax, Monarch, black and silver Columbia, Deluxe Victor, Oxford discs. Barbara Wilson, 57 Westlawn St., Jackson, Ohio 45640.

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EDISON PHONOGRAPH MONTHLY

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Vol. 1, 1903/04

Vol. 2, 1904/05

Mar. *Lambert loses suit to Edison*
April *New advertising placards*
May *Disc versus cylinder controversy*
June *Future of the Phonograph*
July *Phonograph installment plan*
Aug. *Cut-away drawing of C Reproduser*
Sept. *New style repeating attachment*
Oct. *Uncle Josh writes a book!*
Nov. *New style horn crane*
Dec. *The phonograph and the Mojave*
Jan. *A slap at disc machines*
Feb. *Queen Victoria's recording*

Mar. *Concert now plays small records*
April *Musicians no longer hate phonos*
May *Bicycle & phono popularity*
June *New suspension springs announced*
July *Titles now embossed on cylinders*
Aug. *Windsor and Majestic coin-slots*
Sept. *Phono music on a donkey*
Oct. *Marvels of the phonograph*
Nov. *Wax records numbers and dates*
Dec. *New record shelf ideas*
Jan. *Edison declines Gold Medal at Fair*
Feb. *Phonograph disturbs wife*

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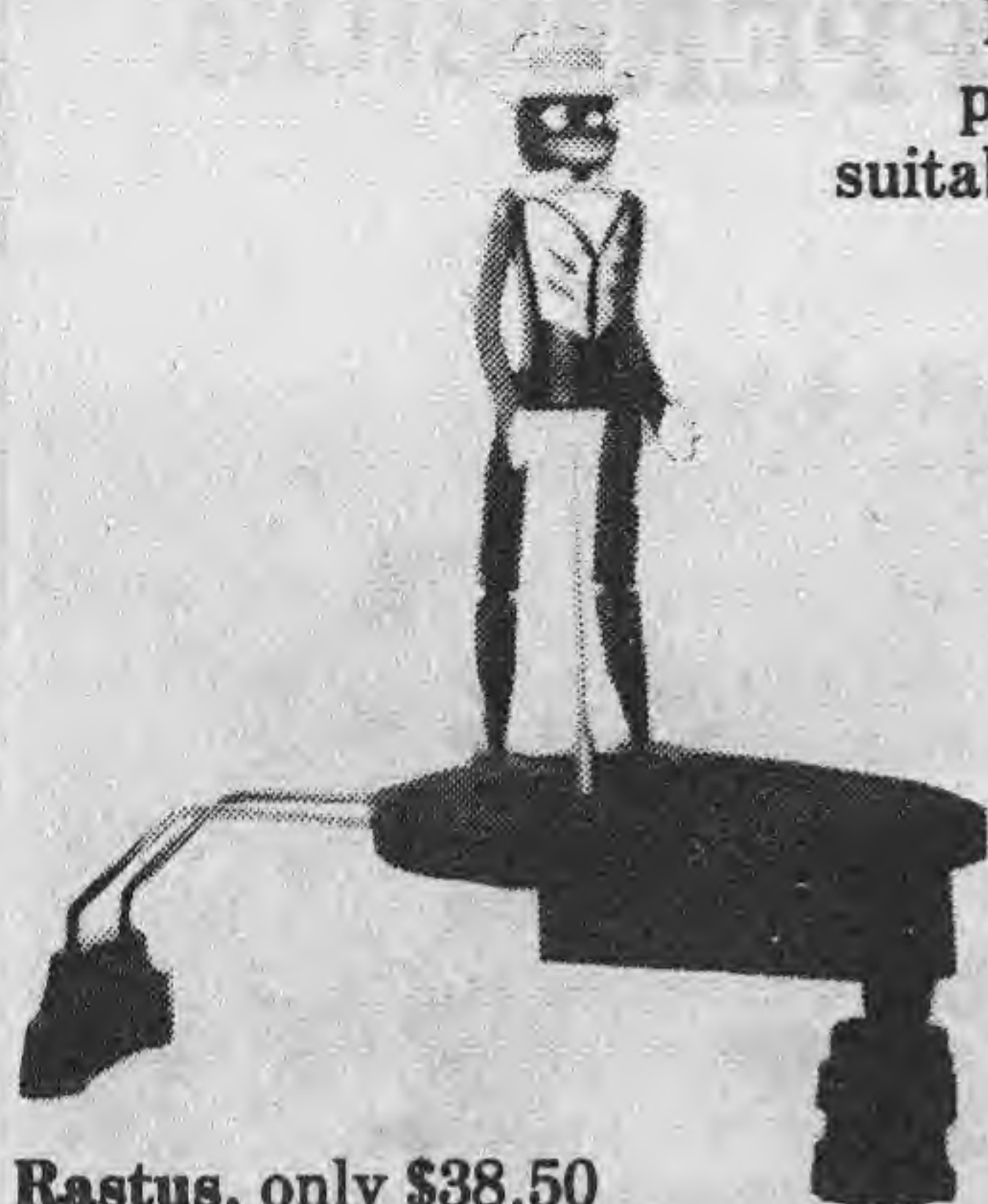
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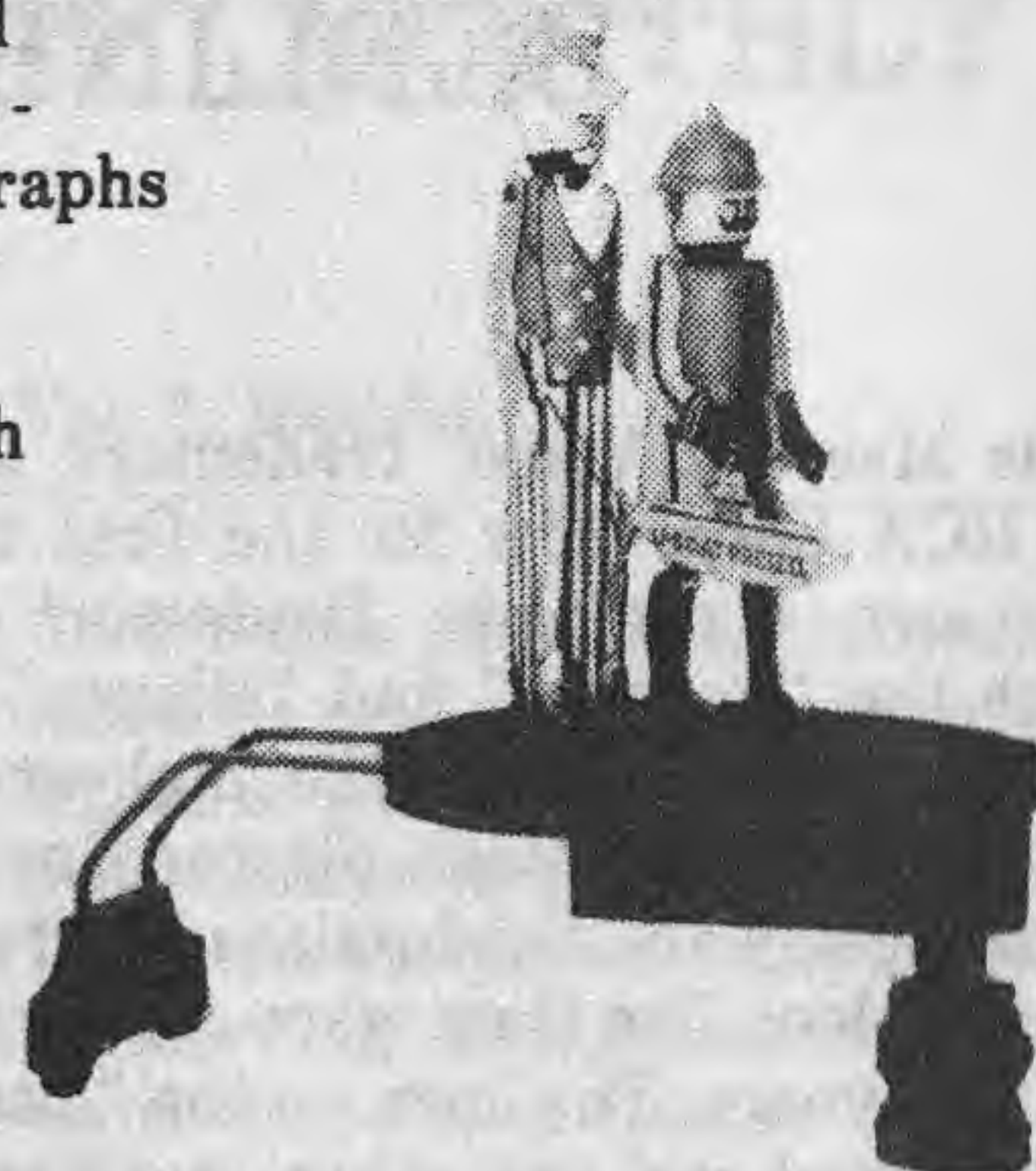
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